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A TROYON BRINGS $7,000.

$46,240 Realized at Sale of Oehme and Ehrich Collections.

Times Mar 13/08

There was a large crowd at the Fifth Avenue Art Galleries last evening at the Oehme and Ehrich sale of paintings. Seventy-six paintings were sold, bringing $46,240. "Return of the Flock, Evening," Troyon, brought the highest price of the sale, going to Alexander Barrie for $7,000. This is a list of pictures bringing the highest prices, the artists, and buyers:

Students of Music, Kaemmerer; Alexander Barrie	$475
The Sultana's Coffee, Fabres; R. C. Vose, Boston	460
Lady in Gray Satin, Sir Peter Lely; L. Ralston	475
The Sentinel Trees, Harpignie; R. C. Vose, Boston	900
Portrait of Van Loo, Rigaud; Holland Art Galleries	1,100
Portrait Milton in Youth, Dobson; Holland Art Galleries	575
Voorburg, Holland, Gruppe; R. C. Vose, Boston	250
Moonrise, Driesten; W. H. Woodin	425
Blonde and Brune, or the Music Score, Kiesel; Alexander Barrie	700
Gipsey Camp, Moreland; Holland Art Galleries	475
Kemble as Hamlet, Sir Thomas Lawrence; H. Hirshberg	825
Portrait of Lady le Clerc, unknown artist; B. Cohen	510
Home Life in Holland, Kever; R. C. Vose, Boston	1,300
Portrait George IV., Sir Thomas Lawrence; J. L. Newborg	475
Bridge at Oudenard, Thaulow; John D. Chapman	950
Evening Calm, Holland, Jongkind; H. A. Cass	1,750
Return of Baptismal Party, Schmutzler; W. B. Gottlieb	950
Summer Time, Albert Lynch; Edward Blumenthal	625
Portrait of Neil Gow, Scottish Fiddler; Raeburn	650
Return of Flock, Evening, Troyon; Alexander Barrie	7,000
Portrait Vicomtesse d'Emonville, Largilliere; L. A. Lanthier	1,100
Vironcourt in the Vosges, Monchablon; W. B. Gottlieb	725
Opening Grand Canal, Venice, Ziem; unknown	5,500
Sir John Reade and Brother, Gainsborough-Dupont; G. D. Heucken	500
La Fermiere, Julian Dupre; R. C. Vose	825
The Wood Cart, Anton Mauve; H. A. Cass	1,300
Cavalier, Louis XV., Roybet; Alexander Barrie	1,350
Our Daily Bread, Pieters; W. W. Fuller	1,000
Reading the Talmud, Israels; J. W. Clark	1,000
Peasant Trip, Wallachia; Kowalski	650

$7,000 FOR TROYON'S "RETURN OF THE FLOCK"

Seventy-Six Old and Modern Pictures Sell at Auction for $46,240.

Herald Mar 13/08

Modern paintings from the galleries of Julius Oehme and "Old Masters" of the Ehrich Galleries, seventy-six in all, were sold last night in the Fifth Avenue Art Galleries by James P. Silo for $46,240. The modern pictures seemed to find more favor and brought the highest prices.

The Troyon, representing "The Return of the Flock, Evening," started with a bid of $1,000 and was finally disposed of for $7,000 to Mr. Alexander Barri. Felix Ziem's "Opening of the Grand Canal" was sold for $5,500 to a purchaser who withheld his name. Mr. Robert C. Vose, of Boston, a dealer, made several important purchases, among which were Antonio Fabre's "The Sultana's Coffee," $460; Harpignies' "The Central Trees," $900; Dupré's "La Fermière," $825.

Rigaud's portrait of his contemporary Van Loo was bought by the Holland Art Galleries for $1,100 and the same firm acquired George Morland's "Gipsy Camp" for $475, and Nicolas Maes' "Portrait of a Gentleman" for $425.

Mr. George Crocker paid $825 for "The Red Shawl," by Henner, and Mr. G. L. Newborg $475 for the portrait of George IV. by Sir Thomas Lawrence. An illustration of the high regard in which the works of Anton Mauve are held was revealed when a small water color by that artist was sold for $1,300 to Mr. H. A. Cass.

PAINTINGS

From the Collections of

JULIUS OEHME and The EHRICH GALLERIES

PUBLIC SALE ON

Thursday Evening, March 12th, 1908

Beginning Promptly at 8.15 o'clock

At the FIFTH AVENUE ART GALLERIES

FIFTH AVENUE, CORNER OF 45TH STREET

NEW YORK

ON FREE VIEW FROM

Monday, March 9th, Until Evening of Sale

AT THE FIFTH AVENUE ART GALLERIES

FROM 9 A.M. TO 10 P.M. DAILY

The Trow Press
New York

Return of the Flock

CONSTANT TROYON

Catalogue No. 55

Qa 806

CATALOGUE OF THE
MODERN PAINTINGS
From the Galleries of JULIUS OEHME
320–322 FIFTH AVENUE
Corner of Thirty-second Street

AND

OLD MASTERS
From THE EHRICH GALLERIES
463–465 FIFTH AVENUE
One door North of Fortieth Street

To be sold
AT ABSOLUTE PUBLIC SALE
THURSDAY EVENING
March 12th, 1908

THE SALE WILL BE
CONDUCTED by JAMES P. SILO, of the
FIFTH AVENUE ART GALLERIES
546 FIFTH AVENUE, Corner 45th Street, NEW YORK

Conditions of Sale

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; The Fifth Avenue Art Galleries not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery, and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale if he thinks fit.

THE FIFTH AVENUE ART GALLERIES are in no ways responsible for the charges or manner of delivery of goods purchased at their sale.

JAMES P. SILO, Auctioneer.

Artists Represented

ARTIST — TITLE	CATALOGUE NUMBER
AVIGDOR, RENÉ — *Lady in Directoire Costume*	No. 11
BARKER, THOMAS — *Boy Blowing Bubbles*	No. 44
BERKHEYDEN, GERRIT — *View of Canal, Haarlem*	No. 66
BOURGAIN, GUSTAVE — *Hercules and Omphale*	No. 7
CARREÑO (DE MIRANDA) — *Portrait of a Spanish Boy*	No. 6
CEDERSTRÖM, THÜRE VON — *The Literary Prelate*	No. 17
CLOUET, FRANÇOIS (SCHOOL OF) — *A French Nobleman*	No. 76
COROT, CAMILLE — *Italian Landscape*	No. 53
COTES, FRANCIS — *A Gentleman Unmasked*	No. 34
COTES, FRANCIS — *A Lady in White Silk*	No. 68
COULAUD, MARTIN — *Evening at the Farm*	No. 1
DE BOCK, THÉOPHILE — *Silver Birches in Summer*	No. 75
DOBSON, WILLIAM — *Portrait of Milton in His Youth*	No. 18
DRIESTEN, A. J. VAN — *Moonrise*	No. 23
DUPRÉ, JULIEN — *La Fermière*	No. 61
FABRÈS, ANTONIO — *The Sultan's Coffee*	No. 13

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GAINSBOROUGH-DUPONT *Sir John Reade and Brother*	No. 60
GAISSER, MAX *Cavalier Trying a New Song*	No. 3
GRUPPÉ, CHARLES PETER *View at Voorburg, Holland*	No. 21
GUYON, MAXIMILIENNE *Café au Lait*	No. 49
HANNEMAN, ADRIAEN *Portrait of Lady Erle*	No. 20
HARLOW, GEORGE HENRY *Portrait of the Duke of Wellington*	No. 70
HARPIGNIES, HENRI *The Sentinel Trees*	No. 15
HENNER, JEAN JACQUES *The Red Shawl*	No. 29
HENNER, JEAN JACQUES *Thusnelda*	No. 47
INSKIPP, JAMES *Portrait of a Lady*	No. 4
ISRAELS, JOSEF *Reading in the Talmud*	No. 69
JONGKIND, J. B. *Evening Calm, Holland*	No. 43
KAEMMERER, F. H. *Students of Music*	No. 9
KEVER, J. H. S. *Home Life in Holland*	No. 37
KIESEL, CONRAD *Blonde and Brune*	No. 25
KNELLER, SIR GODFREY *Portrait of the Countess of Clarendon*	No. 22
KOWALSKI, A. WIERUS VON *Start of the Pleasure Trip*	No. 71
LARGILLIÈRE, NICOLAS DE *Portrait of Vicomtesse d'Émonville*	No. 56
LAWRENCE, SIR THOMAS *Kemble as Hamlet*	No. 28
LAWRENCE, SIR THOMAS *Portrait of King George IV*	No. 38

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LELY, SIR PETER	*Lady in Gray Satin Gown*	No. 14
LELY, SIR PETER	*Portrait of the Lady Palatine*	No. 64
LEROLLE, HENRI	*Rest for the Weary*	No. 31
LYNCH, ALBERT	*Summer Time*	No. 51
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MASTENBROEK, JOHAN HENDRICK VAN	*Winter Morning at the Lock*	No. 73
MAUVE, ANTON	*The Wood Cart*	No. 63
MAZO, JUAN B. M. DEL	*Portrait of a Man*	No. 12
MEYER, EMIL	*The Flower-Loving Cardinal*	No. 39
MONCHABLON, JAN	*View of Vironcourt in the Vosges*	No. 57
MORALES, LUIS DE	*Madonna and Christ-Child*	No. 10
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RIGAUD, HYACINTHE *Portrait of Van Loo*	No. 16
ROSA, SALVATOR *In the Mountains*	No. 24
ROYBET, FERDINAND *Cavalier, Louis XV*	No. 65
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No. 1

M. COULAUD

PARIS

EVENING AT THE FARM

A pupil of Charles Jacques, this painter has had a distinguished career in France, though he is little known as yet in the United States. Forms of animals and men are well defined in the gathering darkness after sundown.

Signature at bottom to left.

On canvas; height, 16 *inches; width,* 24 *inches.*

Owned by JULIUS OEHME.

No. 2

135

DAVID TURNER

ENGLISH SCHOOL

About 1800

David Turner devoted himself to landscape and architectural paintings and engravings. He exhibited at the Academy in the years immediately before and after 1800, the subject of his paintings being mostly taken from London and from the river Thames. His work has lately begun to be more adequately appreciated.

OLD LONDON BRIDGE

The banks of the Thames have attracted painters long before Whistler. Among those who found subjects in the heart of London was the engraver and painter, David Turner. In this view of London Bridge, the old Custom House appears on the right. The figures on the quay and all the details are excellent, but the great beauty of this picture lies in the sky, which is worthy of the later and more famous Turner.

On canvas, height, 19¾ *inches; width,* 26¾ *inches.*

Owned by THE EHRICH GALLERIES.

No. 3

MAX GAISSER

200. ✓

MUNICH

CAVALIER TRYING A NEW SONG

A gentleman of the seventeenth century in a white satin body coat, big white ruff, and pale gray felt hat examines a piece of music and holds a mandolin in his hand. Solid intelligent brushwork, excellent textures and still life.

Signed in right upper corner.

Painted on panel; height, 10½ *inches; width,* 8 *inches.*

Owned by JULIUS OEHME.

No. 4

JAMES INSKIPP

ENGLISH SCHOOL

1790–1868

Inskipp was a man of parts and intellectual attainments who exhibited at the Royal Academy from 1820 to 1845 and at the Society of British Artists from 1825 to 1835. In 1838 he published " Studies of Heads from Nature."

PORTRAIT OF A LADY

Bust of young woman in low-necked scarlet corsage with a tea rose at her breast. She wears a broad brown beaver hat with old-rose ribbons. The hat shades the downcast eyes. Sumptuous soft brushwork full of color and rich quality.

On canvas, height, 24 inches; width, 20 inches.

Owned by THE EHRICH GALLERIES.

No. 5

R. M. SHURTLEFF

NEW YORK

JUNE IN THE ADIRONDACKS

Interior of forest with sunlight filtering through the glade in the background. A doe feeds in the shady foreground. Effect of the intense stillness of the American forest.

Signature at bottom to the right.

On canvas; height, 20 inches; width, 25 inches.

Owned by JULIUS OEHME.

No. 6

JUAN CARREÑO DE MIRANDA

SPANISH SCHOOL

1614–1685

Carreño soon won recognition by his talents, and was specially patronized by Philip IV, who employed him in several important fresco works, and nominated him as his court painter. "His coloring was, in tenderness and suavity, perhaps superior to that of any painter of his country except Murillo."

PORTRAIT OF A SPANISH BOY

A youth painted with a devout expression of indifference to worldly things is shown with hands brought together in prayer, a face very pale and long black tresses falling over his black and loosely fitting jacket. A severe white linen collar relieves the darkness of the costume; it seems to be the golillo collar introduced by King Philip.

On canvas; height, 23 *inches; width,* 18 *inches.*

Purchased in Seville, Spain.

Owned by The Ehrich Galleries.

No. 7

80 — GUSTAVE BOURGAIN

PARIS

HERCULES AND OMPHALE

On the balcony-loggia of a house sits a young officer in the dress of Napoleon's dragoons before a spinning wheel. His brass helmet with horsehair plume rests on the balustrade. To one side stands a blooming maiden laughing at the young man's awkwardness. A jovial and well-painted genre picture representing a modern Hercules disarmed and enslaved by his love and beguiled into woman's work by his enslaver.

Signature at bottom to left.

On canvas; height, 18 *inches; width,* 15 *inches.*

Owned by JULIUS OEHME.

No. 8

100- G. B. WILLCOCK

ENGLISH SCHOOL

1820–1852

Of this painter, an example of whose work the National Gallery of London has lately bought, little is known. He exhibited twelve paintings in the Royal Academy between 1840 and 1851. His death was caused by a cold, caught while painting on Hampstead Heath. A writer has said of him: "His work is so like that of Constable that it is very possible that unscrupulous persons have often removed his signature and sold his pictures as those of the greater master."

MILL ON THE TEIGN, DEVONSHIRE

Landscape with watermill to the left, a sloping hill to the right, and a stream rippling over rocks in the centre. To the right on higher ground a group of fishermen. In the distance a bridge and cabins. There is an atmosphere about this picture which is personal and attractive. Fine tonal quality suggesting Constable.

Signature, lower right.

On canvas; height, 15 *inches; width,* 24 *inches.*

Owned by THE EHRICH GALLERIES.

No. 9

F. H. KAEMMERER

PARIS

STUDENTS OF MUSIC

In the garden of the Luxembourg Palace, Paris, a young girl and her chaperon are walking from their music lessons, carrying their instruments and talking to one another. They pretend not to see a youth who follows them. The dress is that of about 1830. Landscape and figures in gay, light tones.

Signature at bottom to left.

On canvas, height, 32 inches; width, 22 inches.

Owned by JULIUS OEHME.

No. 10

90- LUIS DE MORALES

SPANISH SCHOOL

1509–1586

Morales was called " El Divino " because he confined his talents to paintings of Christ and the Virgin, and also because of his fine execution. His larger works are principally in the churches, and even his smaller paintings are rarely seen out of Spain. " In his second period we find brilliancy of colour, but with an over-delicacy of feature, and melancholy grace."

MADONNA AND SLEEPING CHRIST-CHILD

The slightly inclined head of the Madonna and the type of her face show the influence of Raphael. Original is the sleeping face of the holy child, His small head, delicate limbs, and rosy knees. A peculiar Spanish crispness of handiwork which gives an original touch to the well-worn theme.

On canvas; height, 24¾ inches; width, 18½ inches.

Purchased in Madrid, Spain.

Owned by THE EHRICH GALLERIES.

No. 11

RENÉ AVIGDOR

PARIS

LADY IN DIRECTOIRE COSTUME

Bust figure of a graceful woman dressed in a gown of the French Revolution. Firm lines, strong color, and skilful modeling.

Signature at top to left.

On canvas; height, 25 inches; width, 21 inches.

Owned by JULIUS OEHME.

No. 12

JUAN B. M. DEL MAZO

SPANISH SCHOOL

1610–1687

Mazo, born at Madrid, entered the studio of Velasquez and became his son-in-law. He followed closely in his master's footsteps. "Mazo was an admirable portrait painter; his pictures resemble very closely those of Velasquez—the same rich color and fine treatment." At the death of Velasquez Mazo was made painter-in-ordinary to King Philip, which post he also occupied under Charles II.

PORTRAIT OF A MAN

A half smile on his lips the unknown gentleman, who bears a decided resemblance to Velasquez, glances to his left as if he had just said something pointed, if not malicious. He wears upturned moustache and "moschetta" or small goatee. His coat is black and the collar is of that severe type for which King Philip set the fashion in order to encourage his court to be economical. Warm flesh tones, big masses.

On canvas; height, 18 *inches; width,* 15 *inches.*

Owned by The Ehrich Galleries.

No. 13

ANTONIO FABRÈS

PARIS

THE SULTANA'S COFFEE

A half-grown slave girl in a single bright-red garment, showing breast and shoulders and looped up to the knee, carries a brass tray with small coffee cups on filagree stands, a coffee pot, etc. She wears an enameled head-dress and gold bangles of different shapes on bare ankles and arms. Antonio Fabrès is a Spaniard who made a name in Paris, where he studied painting. At present he is the Director of the Academy of Fine Arts in Mexico City.

Signature at bottom to right.

On canvas; height, 29 inches; width, 24 inches.

Owned by JULIUS OEHME.

No. 14

SIR PETER LELY

ENGLISH SCHOOL

1617–1680

L. Ralston

Lely was born in Germany, studied in Holland, and came to England at the age of twenty-four—one year after the death of Van Dyck, whose style he followed. He painted the portrait of Charles I and of Cromwell as well. Charles II appointed him his court painter and conferred on him the honor of knighthood. "He gained great reputation and encouragement, and for many years was the most eminent painter in England. His works are characterized by a beautiful and permanent coloring, and by the graceful attitudes of his subjects."

LADY IN GRAY SATIN GOWN

One of the fair ladies of the Court of Charles I clad in the sober yet rich gown the fashion for which was introduced by Queen Henrietta Maria. Like Van Dyck whose place he took, Sir Peter was very happy in giving the shimmer of silk and satin. Sam. Pepys has recorded the pomp, circumstance and great popularity of this Westphalian, who was a favorite under two English kings and the Protector Cromwell also.

On canvas; height, 40¾ inches; width, 34⅝ inches.

Collection: James Walker, *Scotland. Exhibited at the Aberdeen Art Exhibition.*

Owned by The Ehrich Galleries.

The Sentinel Trees

HENRI HARPIGNIES

Catalogue No. 15

No. 15

HENRI HARPIGNIES

PARIS

THE SENTINEL TREES

Quiet landscape and sky viewed between the trunks and through the branches of old chestnut trees. The month is July, and the sun throws short shadows from a high position on the left. Leaves are finely indicated against a quiet even-toned sky. Beyond is a thoroughly cultivated land with rolling hills, very characteristic of northern and central France.

Signature at bottom to left.

On canvas; height, 18 *inches; width,* 15 *inches.*

Owned by JULIUS OEHME.

No. 16

HYACINTHE RIGAUD

FRENCH SCHOOL

1659–1743

Born of a family of artists, Rigaud pursued his studies under local artists, first at Montpelier and then in the Academy in Paris, where he gained a prize the second year, attracting the attention of Le Brun, who advised him to devote his talents to portraiture. By years of application he became a recognized artist, was favored by the Court, ennobled in 1709, and afterwards pensioned by the king. His paintings may be found in all the principal galleries of Europe, and in many of the provincial galleries and private collections.

PORTRAIT OF THE PAINTER VAN LOO

The court painter, Jean Baptiste van Loo, a handsome man in a big wig, brown coat, soft lace cuffs and shirt bosom, and red velvet cloak, sits sidewise on a table and holds a big volume half opened with both hands. His feet are on the chair by the table, but are concealed by the cloak. Splendid drawing in book, draperies, and face; rich coloring, vivacious alert expression. Rigaud put his full power into this likeness of his fellow artist and in it produced one of the masterpieces of French art of the day.

Purchased from nobleman's collection in Marseilles, France.

On canvas; height, 55¼ inches; width, 42½ inches.

Name on one of the volumes: "JEAN VAN LOO."

Owned by THE EHRICH GALLERIES.

Portrait of the Artist van Loo

HYACINTHE RIGAUD

1659–1743

No. 17

THÜRE VON CEDERSTRÖM

MUNICH

THE LITERARY PRELATE

The Swedish painter trained at Munich has pursued the line of genre in which Vibert was most successful, but has avoided the biting satire which Vibert sometimes showed. The Cardinal he paints here is surely a member of the Accademia which has existed for literary purposes during many centuries in Rome. He is a writer as well as reader.

Signature at top to right.

On panel; height, 14 *inches; width,* 10 *inches.*

Owned by JULIUS OEHME.

No. 18

WILLIAM DOBSON

ENGLISH SCHOOL

1610–1646

Dobson, called "the English Van Dyck," appeared to have approached nearest to the excellence of the great Flemish master. Van Dyck was his friend; and after the former's death, Dobson was appointed painter to Charles I, whose portrait he painted. He painted a number of the nobility. Several of his portraits are in the National Gallery.

PORTRAIT OF MILTON IN HIS YOUTH

The fair-haired youth here portrayed has been identified as John Milton, the poet, who was only two years older than Dobson. His appearance in this picture coincides with the story that, when at Cambridge, his delicate features and fastidious manners won him the nickname of the "Lady of Christ's College." Portraits of Milton in his old age exist, but this one of the period when he wrote "Lycidas" is unique. Its quality shows how great a painter was lost when Dobson died at thirty-six.

From the collection of an English nobleman.

On canvas; height, 30⅛ inches; width, 25 inches.

Owned by THE EHRICH GALLERIES.

No. 19

EVERT PIETERS

KATWYK-AN-ZEE

THE LONGSHORE FISHERMAN

A lively expanse of strand and white-capped sea with rolling, racing clouds above. Down the beach are figures. Near the foreground is a cart with old white horse, and wading in the shallow rippling water is a *Schell-Fischer*, or gatherer of cockles, using a rake to secure his harvest. Easy brilliant effects of light under pale gray skies.

Signature at bottom to left.

On canvas; height, 16 *inches; width,* 24 *inches.*

Owned by JULIUS OEHME.

No. 20

ADRIAEN HANNEMAN

DUTCH SCHOOL

1611–1680

Hanneman was a distinguished portrait painter at The Hague who was induced to visit England by reason of the encouragement given to the arts by Charles I. He was a pupil of Ravesteyn and a follower of Van Dyck. During the sixteen years he worked in England he painted portraits of the nobility; and his portrait of Charles II was engraved by Danckerts. His portraits are found at Hampton Court and in the Vienna, Rotterdam and Frankfort galleries.

PORTRAIT OF LADY ERLE

A small standing figure of a fair lady in gray satin with gown cut low in the neck and long reddish curls. Her brow is hung with a range of small curls, and long curls fall quite to her shoulders which are entirely bare. Her only ornaments are a bracelet of pearls and a few single pearls that catch at the sleeves. Remarkable rendering of tissues. A background of column, rock, and torrent in the Van Dyck manner.

From the executors of George Allen, Marnhull, Dorsetshire, England.

On canvas; height, 45 inches; width, 35 inches.

Owned by THE EHRICH GALLERIES.

Lady Erle

ADRIAEN HANNEMAN

1611–1680

Catalogue No. 20

No. 21

CHARLES PETER GRUPPÉ

KATWYK-AN-ZEE

VIEW AT VOORBURG, HOLLAND

Scene on a Dutch canal by an American painter, who lives in Holland at Katwyk-an-Zee. Fine painting of a single big cloud seen through the trees bordering the canal. Tonal effects like the modern Dutch landscapists.

Signature at bottom to right.

On canvas; height, 36 *inches; width,* 28 *inches.*

Owned by JULIUS OEHME.

No. 22

SIR GODFREY KNELLER

DUTCH SCHOOL

330-

1646–1723

Kneller, although born in Germany, is classed in the Dutch School, as he received his art education in the school of Rembrandt, and afterwards studied under Ferdinand Bol. After visiting Italy, he spent some time in Hamburg; but at the age of twenty-eight he went to England, where at the courts of Charles II, James II, and William and Mary, he won laurels and fortune. He was knighted in 1692, and created a baronet in 1715. "There was hardly a person of note in his day whom he did not paint."

RIGHT HONORABLE COUNTESS OF CLARENDON

Handsome lady with sloping shoulders clad in a dark-blue overgarment which she holds elegantly with her left hand at her bosom. Her natural wavy hair comes down in one long curl over the right shoulder. She rests her right hand on the red drapery over a table. Pensive look, rich full lips, slender and beautiful hands. A stately and distinguished person.

On canvas; height, 48½ inches; width, 38 inches.

A picture of LADY CLARENDON *is supposed to be at Hampton Court Palace, but is missing.*

Owned by THE EHRICH GALLERIES.

Lady Clarendon

SIR GODFREY KNELLER

1646–1723

Catalogue **No. 22**

No. 23

A. J. VAN DRIESTEN

THE HAGUE

MOONRISE

A good specimen of one of the younger members of the Dutch School of modern landscapists. The brushwork differs greatly from that of the old Dutch painters of moonlight like VAN DER NEER. Excellent atmospheric effects.

Signature at bottom to the right.

On canvas; height, 24 inches; width, 36 inches.

Owned by JULIUS OEHME.

No. 24

SALVATOR ROSA

ITALIAN SCHOOL

1615–1673

Rosa was born in Italy, and spent his life largely in Naples, Rome, and Florence. After great struggles with poverty and neglect, he finally achieved the very highest distinction. "The brightest era of landscape painting is said to have been in the time of Pope Urban VIII, when flourished Claude Lorraine, Gaspard Poussin, and Salvator Rosa. Of these Salvator was the most distinguished." Sir Joshua Reynolds said: "What is most to be admired in the works of Salvator Rosa is the perfect correspondence which he observed between the subjects which he chose and his manner of treating them."

IN THE MOUNTAINS

A rugged mountain scene. Probably one of the haunts in which Salvator Rosa passed much of his life. A rapid stream flows at the foot of the mountains and breaks in a succession of cascades. Several groups of individuals. The party in the foreground seemingly on a picnic excursion; one of them is evidently endeavoring to catch fish for the approaching meal. Strong painting of trees in Salvator's manner. Great masses of color, well-lit sky. A fine example of this great early landscapist.

On canvas; height, 38 *inches; width,* 46 *inches.*

Owned by THE EHRICH GALLERIES.

No. 25

CONRAD KIESEL

PROFESSOR OF PAINTING, BERLIN

700-

BLONDE AND BRUNE; OR, THE MUSIC SCORE

Alexander Barrie

Group of two pretty girls who are contrasts in coloring. They are about to sing from a musical score in front of them. They represent ideals of German beauty; the brune suggesting Bavaria and the blonde Saxony.

Signature at top to left.

On canvas; height, 27 inches; width, 24 inches.

Owned by JULIUS OEHME.

No. 26

GEORGE MORLAND

ENGLISH SCHOOL

1763–1804

George Morland, the pupil of his father, the hard worker and hard drinker, is more and more winning the favor of discriminating collectors. His simple pictures, depicting rural scenes and personages, have a charm of their own, and an individuality which distinguishes them from all other works. With exception of a brief visit to France, his whole life was spent in England.

GIPSY CAMP

A family of gipsies have pitched a small shelter tent near some magnificent oaks and kindled a fire, near which stands an old woman. By her side sits a younger woman with two children. In the middle distance a man approaches with fagots. To the left is a donkey lying down. Rich color effects to which woodland and figures contribute their share.

Signed lower left, "GEORGE MORLAND."

On canvas; height, 25 inches; width, 35 inches.

From the SPILSBY RECTORY, *Lincolnshire, England.*

Owned by THE EHRICH GALLERIES.

The Gipsy Camp

GEORGE MORLAND

1763–1804

Catalogue No. 26

No. 27

ADOLPHE PIOT

PARIS

TEA ROSES

A pretty woman, with hair the color of ripe grain, and proud of her pretty hands, which she displays with care, has dressed herself for a costume ball. She carries a basket of tea roses to offer to the admirers whom she is sure to meet.

Signed in centre to right.

On canvas; height, 26 inches; width, 20 inches.

Owned by JULIUS OEHME.

No. 28

SIR THOMAS LAWRENCE

ENGLISH SCHOOL

1769–1830

The speedy success of Lawrence after his arrival in London and his early and constant patronage by the kings and the aristocracy of Europe evidence the appreciation which marked his career. All the celebrities of his time were eager to have themselves immortalized by his brush, and his portraits of the members of the Kemble family, especially of Mrs. Siddons, are well known.

KEMBLE AS HAMLET

The famous actor stands by Yorick's grave with the skull in his hand. He wears a long dark cloak which is lighted from beneath by the gravedigger's lantern, showing the red lining. This is a smaller replica of the painting in the National Gallery, London.

On canvas; height, 33 inches; width, 22 inches.

Owned by The Ehrich Galleries.

No. 29

JEAN JACQUES HENNER

PARIS

THE RED SHAWL

A pensive pale-faced girl gazes mysteriously from the canvas. A wrap of a brilliant red color is round her shoulders. The expression is hopelessly sad, like that of a Beatrice Cenci.

Signature to the left at top.

On canvas; height, 15 *inches; width,* 11 *inches.*

Owned by JULIUS OEHME.

No. 30

PAUL VAN SOMER

FLEMISH SCHOOL

1576–1621

Van Somer was born at Antwerp, but for a time resided at Amsterdam, where he practiced portrait painting with great success. About 1605 he visited England, where the great majority of his works are now to be found. He painted portraits of many of the English nobility, including that of James I.

PORTRAIT OF A YOUNG MAN

The dark-blue eyes, broad nose, full lips, and curly russet hair make this a typical Hollander. There is an expression of firmness and benevolence which is very pleasing. A broad linen collar edged with openwork lace covers the shoulders. The color scheme is rich and attractive.

On canvas; height, 18 *inches; width,* 15 *inches.*

Owned by THE EHRICH GALLERIES.

No. 31

HENRI LEROLLE

PARIS

REST FOR THE WEARY

Twilight has come and a peasant woman, tired with her labor in the fields, has seated herself on the ground near a big haystack. A careful painting, probably for a figure in some larger picture. Fine tones in clouds and a masterly brushwork, easy and virile in the painting of the fields.

Signature to right at bottom.

On canvas; height, 26 inches; width, 23 inches.

Owned by JULIUS OEHME.

No. 32

JOHN RUSSELL

ENGLISH SCHOOL

1745–1806

Russell received his first art education from Francis Cotes. After a number of years of difficulty and despondency, he began to win success, and in 1792 he was called "painter to the King and Prince of Wales, and also to the Duke of York." Subsequently he received commissions to execute the portrait of the Princess of Wales with the infant Princess Charlotte on her knees. His portraits of children are particularly admired. Most of his work was done in pastel, but occasionally he used the oil medium. Splendid examples of Russell's work are exhibited in the palace at Hampton Court.

OFF TO THE GARDEN

A sweet-faced girl is depicted by the popular British portrait painter in the act of running out into the garden for flowers. She carries a brown flat basket and seems to have stopped suddenly to gaze at some one with the frank direct stare of childhood. Her big brown eyes are inquiring but fearless. Delightful tones in curly locks and the dull pink sash.

On canvas; height, 30 inches; width, 25 inches.
Collection: Executors of SQUIRE EYRE, *Manor House, Newbury, Berkshire, England.*

Owned by THE EHRICH GALLERIES.

No. 33

UNKNOWN ARTIST

PORTRAIT OF A LADY LE CLERC

A young noblewoman, a black velvet cap on the back of her head, a transparent big ruff round her neck, holds a red prayer-book in her hand. Her name and age are given on the canvas: "Philippe Le Clerc aagée de XVI ans, 1590." Her arms are to the right. On a gold shield a crowned lion gules. In chief three besants gold.

On canvas; height, 39 inches; width, 28 inches.

Owned by JULIUS OEHME.

No. 34

FRANCIS COTES

ENGLISH SCHOOL

1726–1770

Cotes was a popular portrait painter of London, and his work may be found in many public institutions. He was one of the first members of the Royal Academy and also a member of the Incorporated Society of Artists.

THE GENTLEMAN UNMASKED

A handsome young gentleman in a blue velvet cloak lined with ermine and a beautiful body-coat of white satin, girt with a blue and gold belt, has removed his paper half-mask and stands leaning his arm on a table. The golden hilt of his sword peeps from under the ermine. Pale, clean-shaven face, raven black hair. Strongly marked personality. Perhaps an actor.

On canvas; height, 50 *inches; width,* 40 *inches.*

Owned by THE EHRICH GALLERIES.

No. 35

TONY OFFERMANS

THE FARM HAND

With his mattock over his shoulder, his black hat on his head, and a clay pipe in his mouth a Dutch farm hand or small farmer trudges across the moor. In a basket on his arm he carries a yellow cock, which he has bought in the market for his poultry yard. Warm tones and strong character feeling.

Signature to the right at bottom.

On canvas; height, 23 *inches; width,* 17 *inches.*

Owned by JULIUS OEHME.

No. 36

ANTOINE PESNE

FRENCH SCHOOL

1683–1757

Son of Thomas Pesne, a portrait painter, and brother of Jean, a French engraver of note; studied under his father, enjoyed a sojourn in Venice, became a member of the Paris Academy, but finally settled in Berlin, where he rose to be court painter to Frederick the Great, and a Director of the Berlin Academy. He painted history and portraits and his works were much admired by the connoisseurs of the court. The galleries of the Berlin Schloss and those of Sans-souci in Potsdam contain many of his works.

LADY IN BROWN CLOAK

Portrait by a Frenchman who became court painter to Frederick the Great, and died in Prussia, a Director of the Academy. Straightforward style, delicate modeling and sweet light tones, like those so much admired in Fragonard and Greuze. The blues of feather and ribands are charmingly set against the blue of the background. The browns of felt hat, lace and cloak form another harmony.

On canvas; height, 23¾ *inches; width,* 20 *inches.*

Owned by THE EHRICH GALLERIES.

Home Life in Holland

J. H. S. KEVER

Catalogue No. 37

No. 37

J. S. H. KEVER

LAREN, HOLLAND

HOME LIFE IN HOLLAND

In a darkish interior, lighted from the right by a window with deep embrasure, sits a mother surrounded by children. She has dropped her sewing to explain to a child who stands in front of a tall home-made child's stool some game or other matter. Another little girl sits on a green low bench and peers into a cradle. On the red-tiled floor is a green dish for the cat.

Signature to the left at bottom.

On canvas; height, 23 *inches; width,* 31 *inches.*

Owned by JULIUS OEHME.

No. 38

SIR THOMAS LAWRENCE

ENGLISH SCHOOL

1769–1830

Lawrence began drawing portraits in his earliest youth. At the age of eighteen he first went to London, when Sir Joshua Reynolds, then near the end of his career, gave him valuable advice. At the age of twenty-one the King, who had already patronized him, insisted upon his being made an extra associate of the Royal Academy, and the following year on the death of Reynolds he was appointed painter-in-ordinary to his Majesty. Lawrence painted nearly all the crowned heads of Europe and all the celebrities of his time.

PORTRAIT OF KING GEORGE IV

A small standing likeness of "the greatest gentleman of Europe" in his robes of state, done with the brilliant brushwork of Sir Thomas. The crown is on the table beside him. He wears the orders of the Golden Fleece, of St. George and others, on chains round his neck and breast; at his left knee the order of the Garter. Although in some respects like the large full length in the Lateran at Rome this replica is carried out further in minor particulars such as the crown on the table.

On canvas; height, 46¼ inches; width, 32¼ inches.
Collection: Executors, ALEXANDER TODD, ESQ., *South Hampton, England.*

Owned by THE EHRICH GALLERIES.

George IV

SIR THOMAS LAWRENCE

1769–1830

Catalogue No. 38

No. 39

EMIL MEYER

PARIS

THE FLOWER-LOVING CARDINAL

A pupil of Vibert, this artist followed the famous genre painter in the subjects as well as the methods of his brush. The Cardinal is a jovial personality, but he is engaged very seriously in his hobby, so he carefully selects the flowers that please him best.

Signature to the left at bottom.

On panel; height, 18 *inches; width,* 16 *inches.*

Owned by JULIUS OEHME.

No. 40

ABRAHAM VAN DEN TEMPEL

DUTCH SCHOOL

1622–1672

After studying some years in Leyden, Van den Tempel went to Amsterdam. He painted pictures of historical subjects, allegories and portraits. "His works are very highly finished, and he has the credit of having been the master of Frans Mieris. In portraiture he followed the style of Van der Helst." Especially good examples of his work are in the Museum of Rotterdam.

DUTCH BURGHER LADY

The quarter length of a married lady in kerchief and fine underveil, clad in a black corsage with short sleeves, a brownish skirt and linen apron. A gold chain is round her neck. She wears bracelets and rings on both hands. In her left she carries a single carnation of a lilac tone. Firmly modeled, rather severe face. Excellent drawing of features, neck and hands. A distinguished painting.

On copper; height, 31½ *inches; width,* 23¼ *inches.*

Owned by THE EHRICH GALLERIES.

The Bridge at Oudenard

FRITZ THAULOW

1847–1906

Catalogue No. 41

No. 41

FRITZ THAULOW

PARIS

1847–1906

THE BRIDGE AT OUDENARD

Typical example of this famous Scandinavian painter, who passed his life in France. The water of the river comes toward the spectator and bends to the right with a swirling movement beautifully caught by the artist. In the rear are the red-tiled roofs and the two-arched bridge of the Belgian town.

Signature to the right at bottom.

On canvas; height, 21 *inches; width,* 27 *inches.*

Owned by JULIUS OEHME.

No. 42

ALLAN RAMSAY

ENGLISH SCHOOL

1713–1784

Ramsay, born in Edinburgh, first studied in London and then in Italy. On his return from Italy he first established himself in Edinburgh. In 1762 he settled in London, where he painted the portrait of George III, whose special patronage he enjoyed for many years. Being a good linguist and an accomplished writer, he was in touch with the literary men of his time and painted their portraits with very considerable ability.

PORTRAIT OF LORD CHESTERFIELD

The Earl of Chesterfield was more of a statesman than an author, but during the intervals of his political career he "cultivated the Muses" in the somewhat condescending way of nobles in his time. In this portrait the Scottish painter Ramsay has depicted the famous ambassador to Holland and Lord Leftenant of Ireland in his character as writer. It is an honestly painted, rather stately portrait, remarkable for the handsome way in which the cloak is managed, recalling the manner of Hogarth rather than Reynolds.

On canvas; height, 50 inches; width, 40 inches.

Owned by THE EHRICH GALLERIES.

Lord Chesterfield

ALLAN RAMSAY

1713–1784

Catalogue No. 42

No. 43

J. B. JONGKIND

THE HAGUE

1819–1891

EVENING CALM, HOLLAND

To the right is a mass of houses and trees with a series of three windmills beyond them, all against a bright western sky. To the left is a peasant woman washing clothes by the edge of the canal. Opposite, in the dark shadow of the houses and trees, are canalboats moored, and farther to the right in the foreground a slender young tree. Yellowish cloudlets are in the sky. Mystery and quiet are expressed in no violent colors.

Signature at bottom to left.

On canvas; height, 13 *inches; width,* 18 *inches.*

Owned by JULIUS OEHME.

No. 44

THOMAS BARKER

ENGLISH SCHOOL

1769–1847

"Barker of Bath," through the patronage of a wealthy citizen of his native town, studied in Rome, but without instruction from any artist; and then for nearly a half century sent examples of his best work year after year to the Royal Academy and British Institution. His paintings had so great a vogue in his lifetime that they were copied upon almost every available material that would admit of decoration: Staffordshire pottery, Worcester china, Manchester cottons and Glasgow linens. Rustic figures, rural scenes and simple life of the English home life were depicted by his prolific brush. Two of his paintings are shown in the National Gallery.

BOY BLOWING BUBBLES

The boy, who stands in profile holding an oyster shell in one hand and a pipestem, from which he has just forced a bubble, in the other, has a personal charm that indicates a portrait rather than a fancy picture. A strong light beats on his upturned face and breast, bringing out the iridescence of the rising soap bubbles.

On canvas; height, 36 inches; width, 28 inches.

Owned by THE EHRICH GALLERIES.

The Return of the Baptismal Party

LEOPOLD SCHMUTZLER

Catalogue No. 45

No. 45

LEOPOLD SCHMUTZLER

MUNICH

RETURN OF THE BAPTISMAL PARTY

A brilliant procession is entering a large gallery where the young mother is seated in state to receive the congratulations of family and friends on the baptism of her infant. The child is proudly borne along on a cushion by the wetnurse, a sturdy peasant. Costumes and surroundings suggest the eighteenth century, when French fashions gave the cue to the princes and nobles of Italy, Germany, and Spain. Light tones and very careful study of every figure mark this picture.

Signature to the left at bottom.

On canvas; height, 31 *inches; width,* 44 *inches.*

Owned by JULIUS OEHME.

No. 46

SIR THOMAS LAWRENCE

ENGLISH SCHOOL

1769–1830

Lawrence was born for success. At twenty-one the King patronized him and insisted upon his being made an extra Associate of the Royal Academy. Sir Joshua Reynolds, realizing perhaps that his mantle was to fall on young Lawrence's shoulders, helped him by teaching and with advice. When Reynolds died in 1792, Lawrence was made painter-in-ordinary to his Majesty. His success as a portrait painter steadily increased with his life. Medals and public honors were showered on him. In 1815 he was knighted. In 1819 he was elected President of the Royal Academy. On his death he was buried with great pomp in St. Paul's, where he rests by the side of his great predecessor, Sir Joshua.

PORTRAIT OF LADY BLESSINGTON

The celebrated beauty and literary lady has the long curls and Empire gown of the early nineteenth century. The square canvas has been placed in a circular frame which makes a pleasing setting to the graceful head. The picture is typical of Lawrence, who delighted in his skill in painting chestnut curls, lovely swan necks and penciled brows. Himself a man of distinguished good looks, he loved to paint beautiful women.

On canvas; height, 24 inches; width, 20 inches.

Owned by THE EHRICH GALLERIES.

Lady Blessington

SIR THOMAS LAWRENCE

1769–1830

Catalogue No. 46

No. 47

JEAN JACQUES HENNER

PARIS

1829–1905

THUSNELDA

Head and bust of a fair-haired woman with a blue drapery drawn round her shoulders. Thusnelda was a German princess, wife of Arminius, the conqueror of Verus. Germanicus, the son of Drusus, captured and brought her to Rome to grace his triumph.

Signature in middle to left.

On canvas; height, 10½ *inches; width,* 7½ *inches.*

Owned by JULIUS OEHME.

No. 48

NICOLAAS MAES

DUTCH SCHOOL

1632–1693

Of the life of Maes, or Maas, very little is known. He first studied under Rembrandt in Amsterdam, and in his earlier pictures closely followed the style of his master. About 1665, leaving Rembrandt's studio, he removed to Antwerp, where he lived until 1678. Returning to Amsterdam, he remained there until his death. The strange variance in the style of Maes's earlier and later works has puzzled art critics. Maes must be counted among the great artists that Holland has produced.

PORTRAIT OF A GENTLEMAN

This is a picture at which painters marvel. Not merely has the pupil of Rembrandt given the character of his sitter but he has finished the whole figure with a solid, exact and truthful brushwork only attained by the few. A wealthy merchant or professional man in wide, long wig and gown of moiré silk sits attentive and receptive to what the painter is saying as he finishes the portrait.

Marvellous ease and finish of textures, but more marvellous painting of character and spirit.

Signed left centre: "MAES, 1676."

On canvas; height, 25½ *inches; width,* 21½ *inches.*

Owned by THE EHRICH GALLERIES.

Portrait of a Gentleman

NICOLAAS MAES

1632–1693

Catalogue No. 48

No. 49

MADAME MAXIMILIENNE GUYON

PARIS

–1904

CAFÉ AU LAIT

A young woman bringing in a tray with coffee pot and cup. Excellent painting of still life. Madame Guyon attained high rank as a painter.

Signature below to right.

In water-color; height, 23 *inches; width* 19 *inches.*

Owned by JULIUS OEHME.

No. 50

SIR JOSHUA REYNOLDS

ENGLISH SCHOOL

1723–1792

Reynolds is acknowledged as the greatest of all English portrait painters. His life was one uninterrupted artistic triumph. Whether as first President of the Royal Academy or as the writer of the famous "Discourses on Art" or as the intimate friend of Dr. Johnson, of Oliver Goldsmith, and of all the great Englishmen of his time, he stands out as a leader of men and a shining ornament to the art profession. He had many pupils and followers of his brilliant style.

THE TWO CUPIDS

A couple of extremely graceful Cupids with small quiet-colored wings hold between them a drapery, as if to catch manna falling from heaven. Observe the delightful modeling of the larger Cupid's back. It should be noticed that unlike the impersonal Cupids of Italian art the Cupids of this Briton are individuals, each having a character of his own.

Early work of the famous First President of the Royal Academy.

On canvas; height, 36 inches; width, 28½ inches.

From collection of S. T. Smith, Esq, *London, England.*

Owned by The Ehrich Galleries.

No. 51

ALBERT LYNCH

PARIS

SUMMER TIME

The coquettish maiden in rose-pink hat with black ribbon is a French edition of the summer girl of America. Albert Lynch is a Peruvian by birth, who was educated in Paris, and made there a great reputation for domestic scenes and large mural work as well as delicate single figures, generally of handsome young women.

Signature at bottom to right.

On canvas; height, 32 inches; width, 22 inches

Owned by JULIUS OEHME.

No. 52

ABRAHAM VAN STRIJ

DUTCH SCHOOL

1753–1826

Van Strij, who was born and who died at Dordrecht, was the pupil of his father. After painting various subjects in art, he gave himself up principally to the painting of landscapes and cattle, very much after the manner of Albert Cuyp. In fact, many of his examples approach so closely to the style and technique of Cuyp that even in great museums they are attributed to that master.

CATTLE BY THE RIVER

Scene of absolute rest and quiet in the morning hours on a Dutch canal or English tidal river. Van Strij lived long in England. Two cows stand fetlock deep in water, others lie or stand on the green higher bank with sheep and goats. A broad-bowed skiff contains two men who are dipping their oars. Fine dreamy sky, reflections of bank and farmhouse in the smooth water. Beyond the gates and trees of a park are the roof and tower of a country-seat.

On canvas; height, 39½ inches; width, 49½ inches.

From collection of MRS. CONSTABLE, *near London, England, a relative of the famous John Constable.*

Owned by THE EHRICH GALLERIES.

The Vicomtesse d'Émonville

NICOLAS DE LARGILLIÈRE

1656–1746

Catalogue No. 56

No. 53

CAMILLE COROT

PARIS

1796–1874

ITALIAN LANDSCAPE

This is one of the pictures that le Père Corot kept by him as a reminder of his visit to Italy. There is little incident in the scene, but the gray tones are remarkable and an infinite restfulness pervades the scene. It was sold with the pictures that were found in his studio at his death.

Signature: "VENTE COROT."

On panel; height, 5 *inches; width,* 11 *inches.*

Owned by JULIUS OEHME.

No. 54

SIR HENRY RAEBURN

SCOTTISH SCHOOL

1756–1823

Excepting a two-year visit to Italy and a very rare sojourn in London, where he enjoyed the special friendship of Sir Joshua Reynolds, Raeburn, who has been called "the Scotch Reynolds," spent his life in Edinburgh. He was the favorite portrait painter of Scotland. "He made it his peculiar study to bring out the mind of his subjects. His penetration enabled him quickly to discover their favorite pursuits, and to engage them on topics of lively conversation; and while they spoke, he caught the features enlivened by the strongest expression of which they were susceptible. His portraits not only seem to live and breathe, but to think, looking as though they were about to speak on some favorite topic." The great genius of Raeburn has only lately been adequately appreciated, and it is safe to say that his works will constantly rise higher and higher in value.

PORTRAIT OF NEIL GOW, THE SCOTTISH FIDDLER

This likeness of a celebrated character is painted with the strong, firm manner to which the Scottish portrait painter Raeburn owes his fame. He is painted just as he was, without any accessories except his beloved violin over which he draws the bow with inclined head and dreamy eyes. Note the splendid feeling for form in the modeling of the musician's head and the richness of the coloring.

Collection: Sir A. C. Mackenzie, *Edinburgh; exhibited at the Loan Exhibition of Scottish National Portraits in* 1884. *This painting is specially mentioned in Robert Louis Stevenson's essay on "Some Portraits of Raeburn" in "Virginibus Puerisque."*

On canvas; height, 36¼ *inches; width,* 33¾ *inches.*

Owned by The Ehrich Galleries.

Neil Gow

SIR HENRY RAEBURN

1756–1823

Catalogue No. 54

No. 55

CONSTANT TROYON

PARIS

1810–1865

RETURN OF THE FLOCK, EVENING

Troyon was one of the greatest painters of animals of the past century and excelled in painting sheep. In the gathering darkness the fleeces of the flock coming down the road have a strange glint in them. Very natural and expressive are the poses of the different members of the flock. The picture came from the sale of Troyon's studio and belonged later to the Alex. Young Collection.

"VENTE TROYON" *stamp at bottom to left.*

On canvas; height, 29 *inches; width,* 36 *inches.*

Owned by JULIUS OEHME.

No. 56

NICOLAS DE LARGILLIÈRE

FRENCH SCHOOL

1656–1746

1100-

Trained in the studio of Goubeau in Antwerp, Largillière tried his fortunes in England, but soon settled in Paris, where under the patronage of Le Brun he obtained a large practice among the nobility and professional classes. After the death of Le Brun and Mignard, he occupied the foremost position in the French School, and filled successively all the offices of honor in the Academy. Besides examples of his work found in the larger galleries of Europe, the French provincial museums contain many specimens of his art.

L. A. Lanthier

PORTRAIT OF VICOMTESSE D'ÉMONVILLE

In a gown of blue cloth covered with gold passementerie and pearls, draped in a cloak of old-rose color, the Vicomtesse d'Émonville gazes from gray-blue eyes with slightly parted lips and holds her fingers in the distinguished fashion of the time. She has a tower of powdered curls, from which one very long one falls on her shoulder and below it. At the point of her V-shaped gown hangs a pendant with big pear-shaped pearl. Her maiden name was Geneviève Elizabeth Victoire de Belleval.

On canvas; height, 37½ inches; width, 30½ inches.
From collection of private gentleman at Amiens, France.

Owned by THE EHRICH GALLERIES.

View of Vironcourt in the Vosges

JAN MONCHABLON

Catalogue No. 57

No. 57

JAN MONCHABLON

PARIS

1848–1904

VIEW OF VIRONCOURT IN THE VOSGES

A characteristic view of a bit of country in the north of France by a master of landscape. The trees planted along the chaussée cast even shadows across the road.

Signature at bottom to right.

Painted on panel; height, 19 *inches; width,* 26 *inches.*

Owned by JULIUS OEHME.

No. 58

GEORGE MORLAND

ENGLISH SCHOOL

1763–1804

The works of few artists of the Early English School are more rapidly rising in public appreciation than those of George Morland. He came from a family of artists, and showed his talent for drawing at the early age of seven. His youth was spent in the studio of his father, his leisure in reading, violin playing and country rambles. His life, wholly devoted to art, was passed almost entirely in London. His extravagant and wild living brought him to an early death at the age of forty-two, but his genius and deep sympathy with nature have given him an enviable place in English Art.

SUMMER AFTERNOON

Three cows lying down and one standing form the centre of a bucolic scene. To the right is a seated man and beyond him a second countryman extended full-length on the ground asleep with his face on his crossed arms. An old blasted tree with some branches still green is in the middle distance and farther back a cottage. Soft outlines and rich, mellow tones.

Signature in front, centre; dated 1789.

On canvas; height, 28 *inches; width,* 36 *inches.*

Owned by The Ehrich Galleries.

Opening of the Grand Canal, Venice

FÉLIX ZIEM

Catalogue No. 59

No. 59

FÉLIX ZIEM

PARIS

OPENING OF THE GRAND CANAL, VENICE

A color scheme very characteristic of this French exploiter of Venice. The view is from the anchorage for large ships opposite the Giardino Publico, and includes the Giudecca and Dogana to the left, the Campanile and Ducal Palace with Basilica to the right. In the middle distance are Venetian sailboats and gondolas treated with the Oriental opulence of Ziem's brush.

Signature at bottom to right.

Painted on a panel; height, 27 inches; width, 44 inches.

Owned by JULIUS OEHME.

No. 60

GAINSBOROUGH–DUPONT

ENGLISH SCHOOL

1767–1797

Dupont was the nephew of the great Thomas Gainsborough, and painted in conjunction with him. He made a specialty of portraits, and would no doubt have occupied the front rank if he had not died at the early age of thirty. He was also distinguished as an engraver, and "his engravings of some of Gainsborough's portraits are imbued with the very spirit of the painter."

SIR JOHN READE AND BROTHER

The nephew of the great Gainsborough was an able artist as the charm of color and the rich workmanship of the picture testify. The boy on the left in dark-green suit, white silk stockings, and dark-green bows on his shoes holds on his wrist a white cockatoo with saffron crest. The other boy in old-rose costume, white silk stockings, and bows on shoes is bringing a nest with both hands to his brother. A decided difference in the coloring of the brothers. Sweet, rounded features and ingenuous expressions.

On canvas; height, 55 inches; width, 45 inches.

From the sale of the READE FAMILY, *Shipton Court, Oxfordshire, England.*

Owned by THE EHRICH GALLERIES.

Sir John Reade and Brother

GAINSBOROUGH–DUPONT

1767–1797

No. 61

JULIEN DUPRÉ

PARIS

LA FERMIÈRE

The sturdy, comely French peasant woman is shown among her cattle and sheep placing her hand on a cow which is drinking from the pool. Julien Dupré is particularly happy in his bucolic scenes. He has the knack of making his figures live without disturbing the rustic tranquillity of the scene.

Signature to the right at bottom.

On canvas; height, 22 inches; width, 32 inches.

Owned by JULIUS OEHME.

No. 62

SCHOOL OF JEAN ANTOINE WATTEAU

FRENCH SCHOOL

1684–1721

Watteau, whose work created a revolution in the conception of art, was followed by a number of imitators, some of whom approached him very closely. The composition of this example greatly resembles the graceful conceptions of Watteau, and the painting strongly reminds one of his brilliant color and charm.

MINUET ON THE GREEN

Near a shady tree grouped on a stand is a crowd of gentlefolk and musicians watching a lady and gentleman going through the slow movements of the minuet, a dance that began with one pair of dancers. Opposite sits another smaller group of spectators. Near the tree, a white hound, in front of the lower tier of ladies on the left, two King Charles spaniels. The audience is partly engaged in conversation, partly absorbed in following the couple of dancers who evidently move to very slow music.

On canvas; height, 27 inches; width, 33¾ inches.

From the collection of Lord North, *near Bath, Somersetshire, England, where it was attributed to Watteau.*

Owned by The Ehrich Galleries.

The Wood Cart

ANTON MAUVE

1838–1888

Catalogue No. 63

No. 63

ANTON MAUVE

LAREN, HOLLAND

1838–1888

THE WOOD CART

A charming little water-color by the late master of landscape in Holland. It has more sentiment than some of the large paintings by Mauve which have brought sensational prices at picture sales.

Signature at bottom to the right.

Water-color; height, 8½ *inches; width,* 12¼ *inches.*

Owned by JULIUS OEHME.

No. 64

SIR PETER LELY

ENGLISH SCHOOL

1617–1680

Sir Peter Lely, whose real name was Pieter van der Faes, was born in Westphalia. After two years' study at Haarlem, he decided to visit England, where he arrived at the age of twenty-three. Imitating the style of Van Dyck, he soon sprang into favor, and at the marriage of William of Orange with the Princess Mary in 1643 he was presented to Charles I and received orders to paint his portrait and those of various members of his family. Although Lely remained in England during the Commonwealth, and even painted the portrait of Cromwell, Charles II none the less made him his principal painter and honored him with a baronetcy. His success in life was unbroken, and he died at the age of sixty-two, blessed with wealth and honors.

THE LADY PALATINE

A portrait of Elizabeth, daughter of James I, married to Frederick V, Elector Palatine and King of Bohemia, driven from his throne by the Austrians. This sister of Charles I is shown standing. She wears the white satin gown which was in fashion at the time. At her ears hang enormous pear-shaped pearls. Through an opening in the rear a fleet of ships may indicate the assistance that James I attempted to afford his son-in-law and daughter in order to regain the lost electorate.

On canvas; height, 45¾ inches; width, 29½ inches.
From the collection of HUMPHRY WARD, ESQ., *London, England.*

Owned by THE EHRICH GALLERIES.

SIR PETER LELY

1617–1680

Catalogue No. 64

No. 65

FERDINAND ROYBET

PARIS

CAVALIER, LOUIS XV

Roybet's brush has a vivid robust quality that no other living painter can equal. Face or costume he paints with a pure love of painting. The canvas is a characteristic example of his power of showing the texture of garments along with a distinction rarely surpassed.

Signature to left at top.

On canvas; height, 32 inches; width, 26 inches.

Owned by JULIUS OEHME.

No. 66

GERRIT BERKHEYDEN

DUTCH SCHOOL

1638–1698

Encouraged by the success of his elder brother Job to become a painter, he entered the guild of St. Luke in 1660. He painted in Cologne, Heidelberg, Haarlem and Amsterdam, and his works are faithful representations of the principal towns of Holland and Germany.

VIEW OF CANAL, HAARLEM

Characteristic scene in Haarlam, Holland, toward the end of the seventeenth century. The tallish, gray-stone building to the left is a public weighhouse. Burgher houses with gables overlooking canal and Gracht, near which boats are moored. In the foreground a small fruit and vegetable market, burghers bargaining with country people, dogs, heaps of produce, etc.

On panel; height, 19 *inches; width,* 25 *inches.*

Owned by THE EHRICH GALLERIES.

Cavalier, Louis XV

FERDINAND ROYBET

Catalogue No. 65

No. 67

EVERT PIETERS

KATWYK-AN-ZEE, HOLLAND

"OUR DAILY BREAD"

Charming domestic scene by one of the most successful of the younger painters of Holland who work in the vein of Israels, Neuhuys and Blommers. In a simple room before a rude table sits the mother with a loaf pressed against her bosom as she cuts a slice for the little girl who stands at her knee. The light falls through white curtains on this group and on the blond head of a small boy seated on a bench between table and window. Note the beautiful tones in wall hanging and green kerchief of the mother, also her pale lilac waist and apron-skirt of faded blue. A chapter from the humble homes of Brabant. Pieters is an Antwerp artist who has taken gold medals in Paris and Barcelona.

Signature at bottom to right.

On canvas; height, 36½ *inches; width,* 31½ *inches.*

Owned by JULIUS OEHME.

No. 68

FRANCIS COTES

ENGLISH SCHOOL

1726–1770

A distinctly English portrait artist, much in vogue in London during his lifetime. He was one of the first members of the Royal Academy, and a member of the Incorporated Society of Artists. Portraits by him are found in many noble English families and public institutions.

LADY IN WHITE SILK

Portrait of a slender young woman with roses in her powdered hair, and a chip-straw hat with blue ribbon perched above. The low-cut corsage trimmed with white ribbons in knots is lightened with a few old-rose bowknots. In her left hand she holds a slender, long walking cane; her right hand points away, as she turns her fan to the right, as if conversing. Large, dark-blue eyes and cupid's-bow mouth.

On canvas; height, 49 *inches; width,* 35 *inches.*

Collection the Hon. Mrs. Sheffington Smythe, *Bushbridge Hall, Godalining, England.*

Owned by The Ehrich Galleries.

Reading in the Talmud

JOSEF ISRAELS

No. 69

JOSEF ISRAELS

THE HAGUE

1814–

READING IN THE TALMUD

A small water-color into which the Dean of Dutch painters has put his delicacy and his strength. The old Rabbi is absorbed in reading the Scriptures. Simple, direct and masterly painting without an attempt to force details.

Signature at bottom to right.

Water-color; height, 13¼ *inches; width,* 9¼ *inches.*

From the STAATS FORBES *collection.*

Owned by JULIUS OEHME.

No. 70

GEORGE HENRY HARLOW

ENGLISH SCHOOL

1787–1819

Harlow was a pupil of Sir Thomas Lawrence, " and it is allowed that he entered more largely into the peculiar style and character of that master's performances than any other of his pupils." His death at the early age of thirty-two prevented his attaining his highest development, although his good portraits are steadily rising in public estimation.

EQUESTRIAN PORTRAIT OF THE DUKE OF WELLINGTON

(After Lawrence)

The duke is represented as a man of middle age on horseback, raising his chapeau as a salute to troops. He wears a long black cloak over his black uniform and sits his steed with much grace. This is in great contrast to the portraits of the Iron Duke made in his old age.

On panel; height, 66 inches; width, 43 inches.

Collection of the late Baron de Teissier, *of Brunswick Terrace, Brighton England.*

Owned by The Ehrich Galleries.

La Fermière

JULIEN DUPRÉ

Catalogue No. 61

No. 71

A. WIERUS VON KOWALSKI

MUNICH

START OF THE PLEASANT TRIP, WALLACHIA

On a brilliant day in autumn a party of young people set out on a drive. The procession starts with two buxom Wallachian girls in a cart pulled by a lively horse. They are in great spirits, seeming to anticipate a jolly time. The Polish painter excelled in the drawing of horses.

Signature at bottom to left.

On canvas; height, 19 *inches; width,* 24 *inches.*

Owned by JULIUS OEHME.

No. 72

ALESSANDRO VAROTARI (IL PADOVANINO)

ITALIAN SCHOOL

1590–1650

The nickname Padovanino, "little Paduan," which he received at Venice, came from his having been born in Padua. His father was a painter, and he was brought up under the best traditions of Venetian art. "His coloring is rich and full of Venetian splendor; there is a quality of opulence within his brush-work, and his flesh tints seem to recall something of the lost golden coloring of Titian." Examples of his work are found in the Academy at Venice, in the Louvre and the National Gallery.

MUSE OF MUSIC

Seated nymph with back to observer but head turned profile, the face in half shadow. She holds a tambourine in her lap which she presses with one hand. Dark-blue drapery leaving one shoulder bare. Some simple white beads in golden hair and red beads at wrist.

On canvas; height, 29 inches; width, 19¾ inches.

Collection: Count Panciatici, *Florence, Italy.*

Owned by The Ehrich Galleries.

No. 73

JOHAN HENDRICK VAN MASTENBROEK

ROTTERDAM

WINTER MORNING AT THE LOCK

Mastenbroek is one of the younger painters of Holland, and makes Rotterdam serve as his place for subjects. He gives the feeling of damp cold in his atmosphere and invests a canal lock with a tragic intensity that surprises. This is an extraordinary picture in many ways. It recalls the magic brush of Jacob Maris, but it is entirely individual.

Signature to the left at bottom.

On canvas; height, 16 *inches; width,* 24 *inches.*

Owned by JULIUS OEHME.

No. 74

JACOPO PALMA (IL GIOVINE)

ITALIAN SCHOOL

1544–1628

Palma, after studying under his father Antonio, nephew of Palma Vecchio, was taken by the Duke of Urbino to Rome. While his best paintings are found in the Palace of the Doges, interesting examples of his work may be seen in the museums of Dresden, Munich, Florence, Vienna and Venice.

THE MADONNA AND CHILD WITH GLOBE

Lovely example of the charm in Venetian coloring. Palma Giovine kept some of the old conventions as to draperies and attributes. The Christ-child has one foot on a globe signifying the world and holds up two fingers in the traditional way. Both mother and child are looking down to the right as if St. John were there.

Exquisite tones of dull gold, of flesh color, and of old rose.

On canvas; height, 19¾ *inches; width,* 19¾ *inches.*

Purchased in Bergamo, Italy.

Owned by THE EHRICH GALLERIES.

No. 75

THÉOPHILE DE BOCK

AMSTERDAM

1851–1906

SILVER BIRCHES IN SUMMER

Landscape by one of Holland's best artists, recently deceased. The water-color has all of De Bock's quiet distinction and faithful interpretation of nature.

Signature at bottom to right.

Water-color; height, 10½ *inches; width,* 16 *inches.*

Owned by JULIUS OEHME.

No. 76

SCHOOL OF FRANÇOIS CLOUET

FRENCH SCHOOL

XVI CENTURY

The artist of this painting, like all the work of Clouet, shows traces of Flemish origin. None the less they possess a French element which is observable in their elegance and their insight into the moral and physical character of the person represented.

YOUNG NOBLEMAN

A rather severe-looking youth in big white ruff, his brown hair short, and depicted with his coat of arms to the left and the word "Cloudt" underneath it. The shield is gules with a silver bend. To the right is "Anno, 1580."

On canvas; height, 30 inches; width, 25 inches.

Owned by THE EHRICH GALLERIES.

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